*For my friend Walter Kramer,
with great regards from
Emerson Whithorne
New York
April 1921*

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The Aeroplane

by
Emerson Whithorne
Op.38 No.2

COMPOSERS' MUSIC CORPORATION

DEDICATED TO
RUDOLPH GANZ

THE AEROPLANE

Op. 38, No. 2

BY
EMERSON WHITHORNE

COMPOSERS' MUSIC CORPORATION

14 EAST 48th STREET :: :: NEW YORK

The Aeroplane

Emerson Whithorne
Op. 38, No. 2

Con moto (♩ = 126)

Piano *p*

una corda Ped. *

cresc. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

tre corde Ped. Ped. Ped. Ped.

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First system of musical notation. The upper staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The lower staff begins with a bass clef and contains two measures of music, each with a triplet of eighth notes. The first measure of the upper staff is marked *mf* and the second measure is marked *dim.*. Below the lower staff, there are four markings: *Rev.*, *Rev.*, *Rev.*, and *Rev.*.

Second system of musical notation. The upper staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The lower staff begins with a bass clef and contains two measures of music, each with a triplet of eighth notes. The first measure of the upper staff is marked *mp* and the second measure is marked *cresc.*. Below the lower staff, there are five markings: *Rev.*, ***, *Rev.*, *Rev.*, and *Rev.*.

Third system of musical notation. The upper staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The lower staff begins with a bass clef and contains two measures of music, each with a triplet of eighth notes. Below the lower staff, there are five markings: *Rev.*, *Rev.*, *Rev.*, *Rev.*, and *Rev.*, followed by an asterisk ***.

Fourth system of musical notation. The upper staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The lower staff begins with a bass clef and contains two measures of music, each with a triplet of eighth notes. The first measure of the upper staff is marked *f* and the second measure is marked *dim.*. The third measure of the upper staff is marked *riten.*. Below the lower staff, there are four markings: *Rev.*, *Rev.*, *Rev.*, and ***.

Poco meno mosso (♩ = 112)

First system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking and an accent (>) over the first note. Bass staff has a *mp* dynamic marking and an accent (>) over the first note. Below the staves, there are three "Red." markings and an asterisk (*) at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a *m.s.* dynamic marking and an accent (>) over the first note. Bass staff has an accent (>) over the first note. Below the staves, there are three "Red." markings and an asterisk (*) at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking and an accent (>) over the first note. Bass staff has an accent (>) over the first note. Below the staves, there are three "Red." markings and an asterisk (*) at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *precipitoso* dynamic marking and an *sfz* dynamic marking. Bass staff has an accent (>) over the first note. Below the staves, there are three "Red." markings and an asterisk (*) at the end of the system.

First system of musical notation. The treble staff begins with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4. The bass staff contains a continuous eighth-note accompaniment. A dynamic marking *sfz* is placed above the treble staff. Below the bass staff, the word *Red.* is written, followed by an asterisk *** at the end of the system.

Second system of musical notation. The treble staff features a series of eighth-note chords and a melodic line with slurs. The bass staff continues the eighth-note accompaniment. Below the bass staff, the word *Red.* is written, followed by an asterisk ***. At the end of the system, *Red.* is written again, followed by another asterisk ***.

Third system of musical notation. The treble staff includes a *poco cresc.* marking. The bass staff continues the eighth-note accompaniment. Below the bass staff, the word *Red.* is written, followed by an asterisk ***. At the end of the system, *Red.* is written again, followed by another asterisk ***.

Fourth system of musical notation. The treble staff is marked *grazioso* and features a series of chords. The bass staff is marked *p subito* and contains a continuous eighth-note accompaniment. Below the bass staff, the phrase *una corda* is written, followed by *Red.* At the end of the system, *Red.* is written again, followed by an asterisk ***.

First system of musical notation for piano, measures 1-4. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *poco cresc.* and the dynamics are indicated by four *ped.* (pedal) markings.

Second system of musical notation for piano, measures 5-8. The right hand has a triplet in measure 5 followed by sixteenth-note passages. The left hand continues with eighth-note accompaniment. The tempo is marked *ritard.* (ritardando) starting in measure 7. The dynamics include *ped.* and *tre corde* (three chords).

Third system of musical notation for piano, measures 9-12. The right hand features a melodic line with a first ending bracketed over measures 10-11. The left hand has a more active accompaniment. The tempo is marked *mp* (mezzo-piano), *a tempo*, *rubato*, and *a tempo* again. The dynamics include *ped.* and asterisks (*) indicating specific performance points.

Fourth system of musical notation for piano, measures 13-16. The right hand has a melodic line with a first ending bracketed over measures 14-15. The left hand continues with eighth-note accompaniment. The dynamics include *sfz* (sforzando) in measures 14 and 15, and *ped.* markings.

First system of a musical score. The right hand features a series of chords and a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *sfz* (sforzando) and *sfz* (sforzando). The system concludes with a repeat sign and a double asterisk.

sfz *sfz*

Red. *

Second system of a musical score. The right hand features a series of chords and a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *una corda*. The system concludes with a repeat sign and a double asterisk.

p

una corda

Red. Red.

Third system of a musical score. The right hand features a series of chords and a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *Red.* (Reduction). The system concludes with a repeat sign and a double asterisk.

Red. Red.

Fourth system of a musical score. The right hand features a series of chords and a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *Red.* (Reduction). The system concludes with a repeat sign and a double asterisk.

Red. Red.

8

Red.

Red.

Red.

8

ritard.

fa tempo

tre corde

Red.

Red.

Red.

Red.

*

mf

Red.

Red.

Red.

Red.

*

First system of a musical score. The treble staff contains a melodic line with a slur and an accent. The bass staff contains a harmonic accompaniment. A dynamic marking *mp* is placed between the staves. Below the bass staff, there are four measures of rests, each marked with a fermata and the letter 'Q', followed by an asterisk.

Second system of a musical score. The treble staff contains a melodic line with a slur and an accent. The bass staff contains a harmonic accompaniment. A dynamic marking *mf* is placed between the staves.

Third system of a musical score. The treble staff contains a melodic line with a slur and an accent. The bass staff contains a harmonic accompaniment. Below the bass staff, there are four measures of rests, each marked with a fermata and the letter 'Q', followed by an asterisk.

Fourth system of a musical score. The treble staff contains a melodic line with a slur and an accent. The bass staff contains a harmonic accompaniment. A dynamic marking *mf* is placed between the staves.

Tempo I

pp cresc. sempre

una corda

Red.

mp

mf

tre corde

Red.

Red.

poco allargando

ff

Red.

Red.

ffz

p a tempo

una corda

Red. *

cresc.

Red. *

Red. *

tre corde

Red. *

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked *mf* and *dim.*. The left hand (bass clef) plays a steady eighth-note accompaniment, marked *mf*. Pedal points are indicated by "Ped." below the first, second, third, and fourth measures.

Second system of musical notation. The right hand continues the melodic line with slurs, marked *mp*. The left hand accompaniment is marked *cresc.*. Pedal points are indicated by "Ped." below the first, third, fourth, and fifth measures. An asterisk (*) is placed below the second measure.

Third system of musical notation. The right hand features a series of chords, marked *mf*. The left hand accompaniment is marked *mf*. The instruction *pedale simile* is written below the first measure.

Fourth system of musical notation. The right hand features a series of chords, marked *cresc.*. The left hand accompaniment is marked *mf*. Pedal points are indicated by "Ped." below the third measure. An asterisk (*) is placed below the fifth measure.

f *dim.*

Red. Red. Red. *

Poco meno mosso ($\text{♩} = 112$)

mf *mp*

Red. Red. Red. *

m.s.

Red. Red. Red. *

mf

Red. Red. Red. *

First system of musical notation, measures 1-4. The music is in G major (one sharp). The tempo is marked *precipitoso*. The first two measures are marked *sfz*. The bass line features a continuous eighth-note pattern. The treble line has a more complex melody with slurs and ties. Below the staves, the word *Red.* appears under measures 1 and 3, and an asterisk (*) appears under measures 2 and 4.

Second system of musical notation, measures 5-8. The music continues with similar patterns. The bass line remains a steady eighth-note accompaniment. The treble line features more complex figures, including triplets and slurs. Below the staves, the word *Red.* appears under measures 5 and 7, and an asterisk (*) appears under measures 6 and 8.

Third system of musical notation, measures 9-12. The musical patterns continue. The bass line is consistent. The treble line shows further development of the melodic material. Below the staves, the word *Red.* appears under measures 9 and 11, and an asterisk (*) appears under measures 10 and 12.

Fourth system of musical notation, measures 13-20. The music is divided into two parts by a dotted line with the number 8 above it. The first part (measures 13-16) is marked *mf* and features a rapid, continuous eighth-note melody in the treble. The second part (measures 17-20) is marked *sfz* and features a more complex, accented melody in the treble. The bass line consists of chords and rests. Below the staves, the word *Red.* appears under measures 13, 14, 15, 16, 17, 18, and 19, and an asterisk (*) appears under measure 20.

8-----

mf *dim.*

Rw.

mp *p riten.*

Rw. *

glissando

pp a tempo *ffz*

Rw. *

8-----

ff *ffz*

Rw. *

New York, September, 1920.